

IT'S ONLY ROCK'N'ROLL



MARCH 18, 1978
VOL. 1, NO. 1

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JC 35296 The high priest of heavy rock 'n' roll with their inimitable style grace our shores once again.

← 'Judas Priest—On Tour'



To change or not to change.
That is what a rock and roll band must deal with. A group may develop a successful formula for its music, which leads to personal and/or commercial contentment.

Musicians, upon reaching this point, find their music evolving in a new direction or continuing their successful format.

Judas Priest has chosen the security of proven success. Their first two domestic albums were well received in this area. With the release of a new album "Stained Class" and an upcoming concert March 24 their claim to fame is sound.

Violators Attacked

See story on page 10

**INSIDE THIS
ISSUE!**

- Elvis Costello
- Radio Survey
- Trivia Quiz

—HELLO IT'S US—

Welcome to *It's Only Rock and Roll*. What are you being welcomed to anyway?

It's Only Rock and Roll is a newspaper/magazine of sorts put out by a few people who know and love music and believe it's time for a semi-intelligent, semi-informed rag about music on the local scene.

Because no one is adequately filling the music news and information void in San Antonio, we decided to try to fill it ourselves.

By our personal credos *Rock and Roll* is what gets us and a lot of other people through the day and deserves a newspaper at least.

Now, what exactly is *Rock and Roll* and, by extension, what will you be seeing in these pages?

To us *Rock and Roll* is, of course, the music of everyone from *Elvis Presley* to *Elvis Costello*, and it's more. *Rock and Roll* is a lifestyle that includes *Saturday Night Live*,

Muhammad Ali, chicken fried steak, cars with dead batteries, *Rocky Horror Picture Show* and working overtime to afford concert tickets and vinyl habits.

Sound complicated, silly, insane, unclear? It is all that and more. Best of all it's fun and we'll attempt to write about it, show pictures of it and make a meager living from it as long as it stays complicated, silly, insane, unclear and fun.

The newspaper business is, by and large, a losing proposition. It's a killer--mentally and physically, it's a very expensive hobby and it takes a lot of cooperation from writers, readers and advertisers in order to achieve any kind of success.

If *It's Only Rock and Roll* ceases to be a joy to do we'll walk away and do something else--but it will all be *Rock and Roll*.

(Continued on page 12)

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April 12---Journey, Montrose
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April 6----Sea Level
April 18---S. Phillips
April 29---R. Havens

KILLEEN

March 28---Judas & Heyoha, Crazy
Horse
April 17,18&19-Violators/Cuckoo's
Nest

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to join a band, or if you already
have a band and want club owners
to know about it, this classified
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DALLAS

April 7----Sea Level/ Convention
Center
April 13---Al Jearrau/NTSU Campus
April 4-13-Al Jearrau/NTSU Campus
March 31---Harry Chapin/St. Fair
Grounds
April 10---Bowie/Dallas Memorial

HOUSTON

March 31-Apr 2-Gabe Caplin/Music
Hall
April 9----David Bowie/Summit
April 9----Steve Martin/Rescheduled
Date
April 21-22-Bob Hope/Music Hall
April 25---B. Goodman

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Flashing Cap
Good Karma btlg
Alive btlg
Rainbow btlg

BLIND FAITH US Tour btlg
GROUNDHOGS Scratching Surface VG
AMON DULL same Prophecy DJ (1st LP)
INTEL SUBMARINE BAND Home LHI
13th FLOOR Psy. Sounds IA/Mo
DYLAN Wesley Harding Col/dj/Mo
NATL LAMPOON Lemmings Banana
SIR DOUG QUINTET Mendicino Mero
RED CRAYOLAS Parable IA #2
NAZZ same SGC VG/Mo/dj
SAM HAGAR Red Domo 12" 45 (red wax)
SOFT MACHINE same ABC (1st LP)
KILLING FLOOR same London
LUCIFER'S FRIEND Rock + Roll Singer Billingsgate
LUTHER GROSVENOR Open Skies Island
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TOE FAT same Rare Earth (pl.Ken Hensley)
TOE FAT Two Rare Earth
PATTI SMITH same Fantasy Discos SS
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PATTI SMITH Horses Ariata White Lettering/H/dj
VELVET UNDERGROUND + NICO Verve No Peel
CHRIS FARLOWE Paint It Immediate dj
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DEEP PURPLE Hardrock btlg (pl.Gillian)
JAMES TAYLOR same Apple/VG
AL STEWART Love Chronicles Epic (pl.Jimmy Page)
PEER BARDERS Dust Verve H
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at 735-8603

Waiting For The End Of The World With Elvis Costello

by Ron Young

Walking into Austin's *Inner Sanctum Records* one can see that the *Elvis Costello* phenomenon has struck hard and fast. They offer gift certificate prizes in their *E.C.* look-alike contest; they're selling *Elvis* sweatshirts, gigantic posters of the elfin rock figure hang from the walls and large standups of *Elvis* aim true at customers waiting to buy tickets to his already sold-out performance for this night at *Armadillo World Hq.*

The *Armadillo* is jam-packed by eight o'clock and the show doesn't begin for an hour--unusual for Austin where folks are known to saunter in just minutes before the main act steps on stage. Many people have come from San Antonio and surrounding parts to see what could be "the next big thing".

After trying to no avail to persuade concert director, Jan Hash to let us backstage to interview *Elvis* after the show we unexpectedly got to talk with *Elvis'* manager, Jake Riviera.

Riviera had recently left his partner, Dave Robinson, and their *Stiff* label, and taken *Elvis* and *Elvis'* producer and performer stablemate, *Nick Lowe*, with him.

A rather keyed-up individual, Riviera, like Costello, has little love for the press, but he was talking easily. About the legality of *Stiff* releasing any of *Elvis'* old material, he said they couldn't now that he had signed with CBS, although they had rights to a couple 'live' tracks from a performance film of *Elvis* in England.

He said *Nick Lowe* was going to produce the next LP as well and that *Nick* himself had just signed with *Mercury Records*. Right now they were

narrowing down the best of fifty new *Elvis* songs for his next release.

Riviera told us this was the first show of *Elvis'* new tour and the first time to play in Texas.

He finished his first tour before Christmas, did the '*Saturday Night Live*' performance (where many saw him for the first time) and then flew back to England for a rest.

Elvis & Co. had gotten in just a few hours before because they were snowed in at the New York airport. They were scheduled to do a radio interview at KLBJ but the station manager said they'd come too late and cancelled it.

Following this news, Riviera launched into a spiel about his reasons for his and *Elvis'* reluctance to have anything to do with the press. They even regretted doing the *Time Magazine* article. This is when Jake told us not to quote him on anything.

Clover, the San Francisco group who moved to England and backed *Elvis* on *My Aim is True*, is not the same group as *The Attractions*. He told us these were all English: Pete Thomas-drums; Bruce Thomas-bass; and Steve Young-keyboards.

Riviera elaborated on his dissatisfaction with CBS in not pushing any singles off the LP before launching into a tirade on the joke that is American radio.

An intense *Elvis Costello* took the stage, and the first SRO *Armadillo* crowd in 6 months was on its feet for the entire concert.

With little ado *Costello* opened his show with - *Welcome to the Working Week*, a bit of an analogy of his present situation. "Now that your picture's in the paper and you're perfectly admired and you have everything that you have ever desired, all

Waiting for the End

(Continued from page 4)

ya' gotta tell me now is *why, why, why!!*" Welcome to the working week!"

Being the new kid in town is a heavy task but it's also just another job. After a fast rendition of *Red Shoes* he did *Miracle Man* about the almost impossible expectations of a lover.

Elvis' band is a tightly knit unit that followed his every move. The keyboardist on VOX organ and piano took most of the lead work while *Elvis* played rhythm and concentrated on lyrics and poses.

His show was energetic, taken at a non-stop pace with dedicated playing from the band.

The poignant *Alison*, done with Steve Young on piano, was followed by *Elvis'* rock'n'roll sermonette on the state of radio, *Radio, Radio*. *Elvis* lambasted the medium even though he "*might be biting the hand that feeds*".

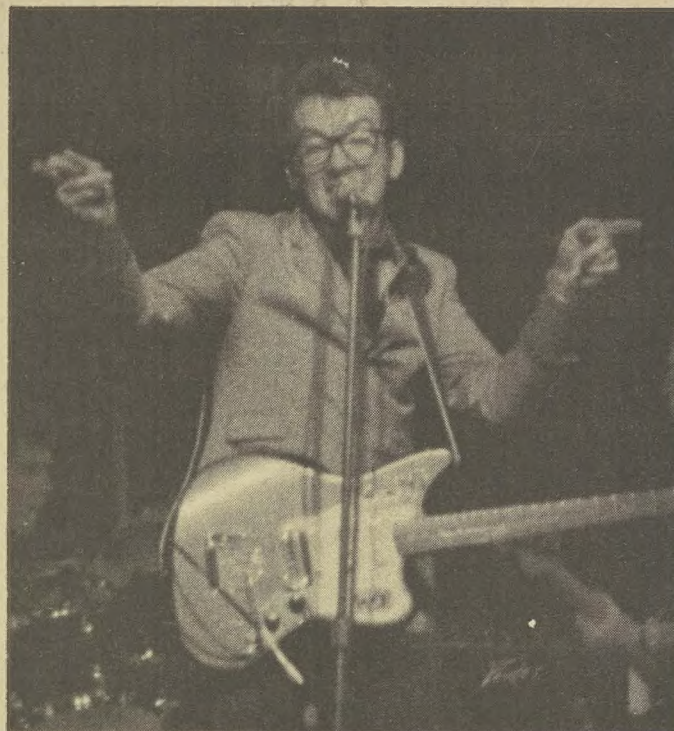
Costello performed the menacing, cinematic, "*Watching the Detectives*, with which he pulled the audience into his movie. *Elvis* did about fifty percent from his LP and fifty percent new material. His personality onstage was not cold and distant as presented in other rock papers.

Is was definitely business with no time for pauses between numbers, but *Elvis* certainly kept the spirit and caliber of his performance high throughout.

His performance, at times, was reminiscent of a *fire and brimstone* preacher. *Costello* has the ability to pinpoint his anger at people and situations and problems with laser-like accuracy.

Many of the so-called punk groups fail to do this and just flail away at problems without naming them.

The sinister *Less than Zero* had him more resigned than angry about the problem of British-Nazi Oswald Mosely on the BBC, and although the slide guitar work on the stalking, Dylanesque *Waiting for the End of the World* was sorely missed it nevertheless hit home.



His Aim Is True

Elvis finished the set with a fast paced *Mystery Dance* which lost the finesse of the arrangement on record but was still well-received and had the audience howling with the laughter of recognition.

He came back for an encore, after switching guitars, and did *Girl of the Year* and one other.

It was, indeed, one of the finest Rock'n'roll shows ever seen. When *Elvis* sings his songs of repression, guilt and anger--it is heightened to an even greater degree because of the contradiction of his onstage persona.

Somehow, his looks don't seem to go along with what he's trying to say. But, just remember Peter Lorre from the movies and you can begin to understand that *Elvis* is just the underdog having his day.

We're not saying that *Elvis Costello* is *The Next Big Thing*, but he could be. He expresses himself better than any lyricist since Lennon left the scene. You could never dance to Dylan and think about what he was saying, and the *Beatles* lost it with their broader concepts. *Elvis* gives the best of both. He's got the moniker and he can wear the crown.

Radio Rock & Roll

by Jim Beal, Jr.

Like religion and politics almost everyone has an opinion of San Antonio radio.

What are you listening to? What's your favorite radio station? There aren't any good radio stations in this town. Turn that radio down.

You get the picture...everyone has something to say about the businesses that beam into or out of our homes with the flip of a switch, the turn of a knob or the push of a button.

While we use radios for entertainment or information, station personnel have to live off their income and that's why it's a rapidly changing medium.

It's often necessary for a station to change formats in order to stay alive, but what happens to listeners like us when we're without a radio station that fits our taste?

One solution is to become a dial spinner.

Thus follows a survey of San Antonio radio.

A DIARY OF ONE MAN'S LISTENING DAY:

6:30 a.m. KONO 860 on the AM dial--time for the city's most professional DJ duck, *George*, and his sidekick, *Don Couser*. *Couser* has been on the radio as long as I can remember and is all-pro at keeping people on schedules advised of the time. *George* adds editorial comments and amazing insight. They play mostly *Neil Diamond* songs at this time of the morning.

7:00 a.m. WOAI 1200 AM--Bob Guthrie and a cast of thousands. WOAI'S all news and talk format becomes tedious after extensive listening but can't be topped for news and traffic advisories. Also, *George Haber* is unmatched for sports info.

7:30 a.m. KEDA 1540 AM--Time for some get-down musica with *Ricky Davila-El Wero Polka*. *Wero Polka* is far and away the best Wolfman since the original decided to become a TV personality. *Davila* plays Tex-Mex music with a vengeance and is somewhat of a local Chicano music historian to boot. KEDA is the only local station to play primarily local talent and show how much talent there is in this area. If *El Wero Polka* doesn't get you moving in the morning you're dead.

10:00 a.m. KISS 99.5 FM--Weekend and fill-in DJ *Donny "Moose" Meals* has taken over for *Wes Burleson* without a hitch. Afternoon KISS listeners may not quite recognize the morning programming. *Meals* puts together a bunch of different kind of rock from *Pink Floyd* to *Arlo Guthrie* and back. Very much music and very few commercials make for enjoyable listening and rocking--even this early.

NOON KISS/KMAC 99.5 FM or 630 AM--The King of hard rock DJs, *Mr. Joe Anthony*, blasts onto the scene advertising *Mr. Pizza* and assaulting the senses with his discoveries. The latest and sometimes best of hard rock (*Budgie*, *Triumph*, *Garfield*, etc.) debut on *Anthony's* show. *Joe Anthony* has been on the music scene around here from its seminal days. His old *Harlem Records* featured such area bands as *The Royal Jesters* and *Doug Sahm*. However, his current gig is pushing rockers and pizza. *Mr. Anthony* should be the one to break the NEW WAVE to S.A.

2:00 p.m. KISS/KMAC--*Lou Roney* and more of the same with some older stuff thrown in. *Roney* mixes it up some, but it's hard rock all the way. When it comes

Radio Rock & Roll (Continued from page 6)

to straight ahead blastoid music programming Roney and Anthony are unsurpassed.

6:00 p.m. KMAC 630 AM--At six the KISS/KMAC simulcast ends, KISS hard rocks into the evening and Phil Tucker takes over KMAC. Tucker pioneered a "progressive country" show here quite a while back. The *Cosmic Cowboy* thing has since hyped itself out, but Tucker keeps up a unique blending of musical styles. Reggae, country, singer/songwriter, rock and roll and Texas music come together from six 'til midnight on KMAC. Tucker's show sometimes falls victim to wierd talk shows or sportscasts but the music usually prevails. EXTRA ADDED BONUS: Bulverde's own Augie Meyers has a two hour show Monday (8:00-10:00) and Tuesday (7:00-9:00) nights when the *Head Band* touring schedule allows. Augie's show is a must for discriminating music fans--accent on R & B and local talent.

MIDNIGHT KRTU 91.7 FM--If you haven't heard by now, Trinity University has one of the best radio stations anywhere. KRTU broadcasts a relatively weak signal from 7:00 a.m. until the wee hours of the morning, but it's worth a little extra effort to find it and tune in. The station is student operated with the exception of ramrod Don White whom many radio freaks will remember from KEXL's heyday. KRTU plays about 98% jazz, which sometimes tries the patience of initiates who can't tell one sax riff from another,

but the quality of music, absence of DJ patter and total non-commerciality make that slight shortcoming.

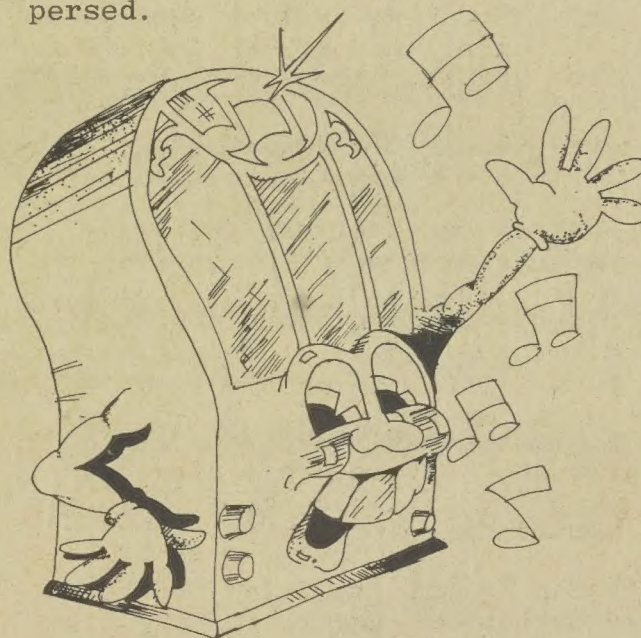
Two outstanding features of KRTU are the *Backbeat Show* with David Frost--a rock and roll retrospective which airs Tuesdays from

9:00-10:00 p.m., and *Studio 21*--live concerts from Trinity's Studio 21...where else?

By this time ONE MAN is usually asleep.

This short survey is--by no means--a complete guide to San Antonio radio, but it should show the variety, spontaniety, imagination and just plain good listening available to a dedicated dial spinner.

Radio isn't dead, it's just dispersed.



Northside
6450 N. New Braunfels
824-0381
Southside
1445 S.W. Military Dr.
923-7811

—Trivia—

So...you think you know about music and musicians? Here's the chance for you to prove it and benefit from all the time your mother said you were wasting with those headphones on. Just answer the ten simple questions, send your entry to:

Trivia, It's Only Rock 'n Roll
1043 Basse Road
San Antonio, Texas 78212

Then, pick up a copy of our next issue to see if you're a winner.

FIRST PRIZE: 3 Regular Price LPs
(and probably a job offer)

RUNNER UP: 1 Regular Price LP

1. Name the first British supergroup, its members, what bands they came from and what they're doing now.
2. Name the first band to be billed as "Psychedelic."
3. What famous American guitarist was discovered by the bassist of a British group? Name the guitar player, the man who discovered him (bassist) and the bassist's band.
4. A group named *The Champs* had a one shot hit record (instrumental). Name the song and the group's two members who are now stars.
5. A San Antonio musician who now owns his own record company played guitar and keyboards in *The Sir Douglas Quintet*. Name the musician and the name of the group he played in before *The Quintet*.
6. *Anthony Scaduto* wrote three Rock figure biographies, one was about *Dylan*, one was about *Jagger*. Who was the other about?
7. According to *Pete Townshend*, who is the first 'heavy guitarist' and what's he doing now?

8. *William Burroughs*, who introduced the term 'Heavy Metal' to the Rock language also issued forth the name *Steely Dan*. From which of his novels is it from and what is *Steely Dan*?
9. What famous guitarist did *Boz Scaggs* formerly play with?
10. *Linda Ronstadt*'s first group had a hit with *Different Drum* in the mid-sixties. What's the group's name and what Pop star from SA wrote the song?

BONUS QUESTION: We took our name (it's only Rock 'n Roll) from a *Rolling Stones* song, but who gave them the title suggestion?



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St. Valentine's Day Massacre



ONETWOTHREEFOUR.....power chording like banshees the Ramones assault the stage of Randy's Rodeo.

Valentine's Day with the Runaways and the Ramones seemed to be a very romantic proposition. What better way to celebrate Cupid's delight than with the driving sounds of an all-girl band? Any way would have been better.

The Runaways are four girls posing as a rock and roll band-their strutting and energy do not make up for weak lyrics and weaker musical abilities.

The Ramones are a different story. From first bar chord to last Johnny, Joey, Dee Dee and Tommy Ramone neither paused nor faltered. They thrashed out painful db level music and equally painful lyrics. Any band that can move from "Teenage Lobotomy" to "Surfin' Bird" will ease and skill can't be all bad.

Although the Ramones are touted as American's premiere "Punk" band, the crowd at Randy's fell far short of the packed house the Sex Pistols drew. Why? Probably an example of hype and sensationalism at its finest.

Where the Sex Pistols attracted about

a dozen Express-News employees and a ream of stories, the Ramones didn't rate an ounce of ink because they don't throw up on stage or enjoy being pelted with foreign objects.

The Ramones come off less as a happening or sociological phenonemon and more as an All-American Rock and Roll Garage Band with some bent and twisted lyrics.

If Punk/New Waves has or needs any sort of saving grace it comes in the form of unadulterated energy.

When Johnny Ramone pounds hell out of his Ventura guitar while DeeDee whips on his bass and shout ONETWO THREEFOUR at the beginning of each and every song and Joey, looking like a human stork, shouts out the words Tommy rocks loud and steady on drums and you know these New York dudes came to play and love it.

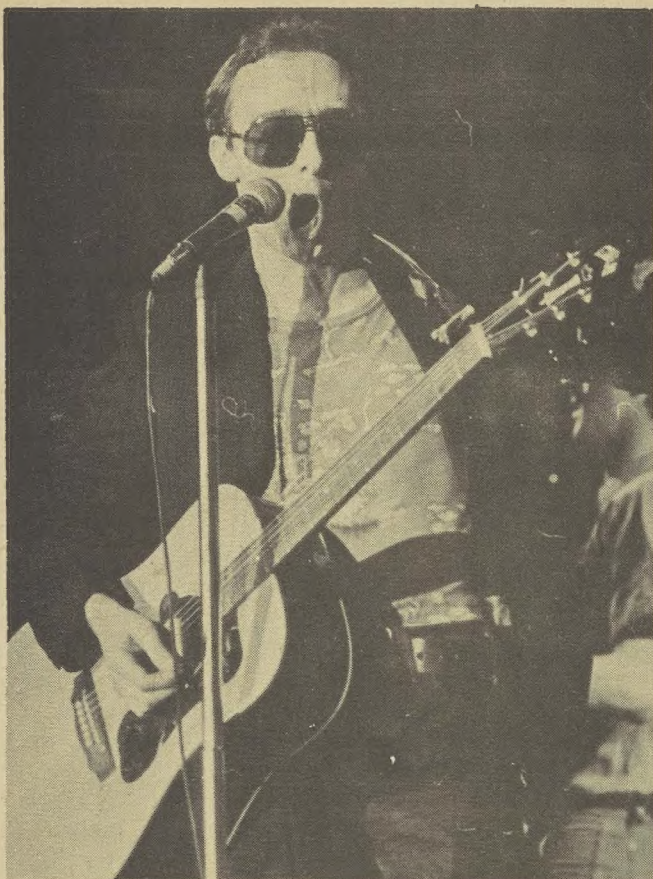
There's no place for ennui or complacency when listening to the Ramones. ONETWOTHREEFOUR...GABBA BAGGA HEY. The Ramones are here to stay.

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Ramones/Runaways

El Conquistador offers its' spacious facilities to the vast rock music audiences who reside between San Antonio and Austin. San Antonio's need for a rock and roll concert hall, sized somewhere between Municipal Auditorium and Randy's Rodeo, is represented by El Conquistador of New Braunfels.

A hardrock audience vocally downgraded the Violators, one of Austin's more recent new wave rock bands, performance here in New Braunfels recently. The predominantly female group absorbed like a sponge the hostility and used it as fuel for their high energy punk rock performance. The violators combine sheer energy, new wave influences with 60's Rock & Roll and their feminine charisma to roll the night away. April 7, 8 & 9 at Cuckoo's Nest the Violators.

GRAHAM PARKER:

Don't Ask Me Questions!

The *Graham Parker* interview:
October 14, 1977, Austin, Texas.

After seeing *Parker* perform at the *Armidillo* to a three-quarter filled house that was on its feet the entire night jumping to the vital rhythms of *Parker* and his band, *The Rumour*, it was a pleasure to shake the hand of a new *Rock and Roll* hero.

Parker was on tour to promote his new LP *Stick To Me* and opening for *Thin Lizzy*. His time had not quite arrived but one could sense that this was the man who'd soon be wearing that *Rock and Roll* crown.

Sitting on a table in a corner of the dressingroom, wearing his shades, *Parker* was holding a *Pearl Beer* in one hand and grinning from ear to ear over his two-encore show.

The whole band was ecstatic about what they'd accomplished that night. *Parker* was sweating profusely, but was still smiling while being offered some nachos.

Between bites, sips and tokes I got to slip in a few questions. He apologized about not getting to talk with us in S.A.; that he'd been tired and had to leave for a date in Dallas.

RNR: On the new LP you seem to be exploring new areas. Are you going for a broader concept like Springsteen works with?

GP: Well, some of the songs are longer, and there are some rhythm changes on a couple, but no real concept.

RNR: Your act is just you and the songs. Do you ever intend to go into theatrics, say, like *Kiss* or *Thin Lizzy*?

GP: No, I just like to keep it simple since my music is sort of basic anyway.

RNR: Why did you decide to tour with *Tin Lizzy*? Your music styles are so

(Continued on page 11)

Graham Parker (from page 10)

different, don't you have trouble with the audience relating to your type of music?

GP: Well, it's a package deal for *Mercury Records*. And, I believe *TL* has helped us greatly--especially when we toured with them in Europe. But the audiences aren't really geared to hear us. They're there to see *TL*.

RNR: How has the reception been so far in Texas?

GP: Dallas was OK, but Houston was terrible--but they were there to see *TL*. San Antonio was a bad show because the audience was a bunch of blockheads. Wouldn't even get up for *TL*!

RNR: Well, SA's really a heavy metal town. Are you better received elsewhere in the U.S.?

GP: They like us better in the East, Midwest and West Coast than in the South, especially Texas. That's our worst place to play. Except for Austin, of course. We're coming back here on our tour in February. We love it here, in fact. This was an unscheduled stop for us, but a gig was cancelled in Cincinnati. Great audience!

At this point *Rumour* keyboard artist, *Bob Andrews*, comes up to *Graham* to say that they were supposed to rehearse three days in Austin but had to leave that night for a show in Washington, D.C. *Graham* says he wants to stay next time.

RNR: You were pumping gas two years ago in England. Did you ever think you'd get this far?

GP: Yeah, never doubted it at all.

RNR: Touring the U.S., do you get a lot of new ideas for songs?

GP: Oh, yeah. The whole second side of the new LP is sort of a New York thing. Starts off with *New York*

Shuffle. Then, *Watch the Moon Come Down*, *Thunder & Rain* and *The Heat of Harlem* are all of a piece. I just was riding in a cab when I glanced out the window at this incredible scene going on in a ghetto neighborhood in New York. These black

kids were cooling off by turning on a fire hydrant. *INCREDIBLE!* Just that brief image and I had the song.

RNR: Who do you listen to; who are some of your faves?

GP: *Jack Bruce*. Love the man!! Great! *Steely Dan*, *Little Feat*, *The Ramones*, *Grateful Dead*, *Marvin Gaye*.

RNR: Do you consider *Van Morrison* an influence?

GP: Oh, definitely. He's great. Met him just recently. Wierd guy. Very intense--a genius, though.

RNR: How do you like his latest album?

GP: Love it. But the production, I think, is too tight.

RNR: On your own new one the production seems a lot better; the intensity of the songs comes out more.

GP: Yeah, the first one was too loose, the second too tight and this one's just right.

RNR: *Morrison's* very tight when he performs, like *Brando* intently concentrating on his lines. He rarely moves, but you're all over the stage like an up-and-coming bantamweight.

GP: Yeah, I like to jump about, not just stand still at the mike like he does.

RNR: When you first appeared the press compared you to *Springsteen*. How did you feel about it?

GP: I liked it 'cause I dig the cat. Same influences and all that. We were gonna tour together but he had his new album to cut. We did a tour of England with *Southside Johnny* which came off very well. But I don't

want to do too much of that sort of thing; music styles are too similar. Jammed with him in someplace in Arizona the other night--Really great show!

RNR: Who do you like of the *New Wave*?

GP: I like *The Ramones*, really like *The Sex Pistols*...Uh, can't stand *The Stranglers* 'cause I never liked *The Doors*. (*Stranglers* are *Doors* clones, ed.)

(Continued on page 12)

Graham Parker (From page 11)

RNR: Do you plan to do any *Rumour* material on the tour?

GP: No, just my own stuff.

Organist, *Bob Andrews*, joins the talk.

RNR: Do you think *Graham* and *The Rumour* will be the featured act the next time you tour?

BA: We certainly hope so.

RNR: Do you plan to do any of the songs off the new *Rumour* LP?

BA: We might but it's really *G's* show. We like doing his stuff. There's no ego problems in this band.

RNR: One can hear a lot of *Rick Danko* and *The Band* in *The Rumours* own music.

BA: Well, most of that stuff was old material carried over from '75 after *Brinsley Schwarz* broke up and we were still influenced a lot by *The Band*. But we've got a newer sound of our own now.

RNR: The first time I saw you last year in Austin, when you opened for *Roy Buchanan*, you didn't have the horns. How do you think it's working?

GP: Oh, great. We'll always have horns when we tour now.

RNR: Do you plan to move to the U.S. like some of the richer rockers?

GP: No, England's my home for better or worse.

RNR: In your Austin concert the crowd was yours before you hit the stage. The reaction was like the one SA gave *Thin Lizzy*. Yet, your performance was just as good for the SA show. Was there a difference?

GP: We had to work harder in SA but the crowd didn't react much. Here we had 'em on our side and we really got off onstage. We were challenged in SA is why we performed well. But the band did its best show of the tour tonight.

RNR: One last question, although it may seem silly: Why do you wear the shades even when you don't perform?

A bit of *Roy Orbison* or the *Lights*?

GP: Just bad habit. (Laughter)....

If you were unfortunate enough to miss *Parker* and *The Rumour* the last time don't miss him on his February tour when he gives the heat treatment to your area.



STICK TO ME
GRAHAM PARKER WITH
EDITOR RON YOUNG
IN AUSTIN.

—HELLO IT'S US—

(Continued from page 2)

The fun part is where you readers and potential advertisers come in. We encourage and need feedback. We also need that old-fashioned cash to keep doing what we're going. If the business and the fun come together we'll all win.

It's Only Rock and Roll will encourage and support the music, musicians, clubs, shops and people of this community because it is a good one.

We hope you'll help us also.
Now it's time to *Rock and Roll*.....

Record Reviews

(Continued)

Two Man Band/Splinter. Dark Horse Records.

With the death of *Badfinger* and the fast fading careers of *Paul Simon* and *Nilsson* there is a dearth of good pop song stylists, with the possible exception of *Leo Sayer*.

Splinter, a two man vocal group who write their own material should fill the gap. They offer perfect fare for the radio. The pure crystal-clear vocals of *Bob Purvis* and *Bill Elliot* are closer to *The Everly Brothers* than anything else in their harmonic style.

The songs have great hooks, interesting lyrics and richly textured production. Appearances by *George Harrison* (also Exec. Producer) on guitar and *Rod Argent* on keyboards are added interest. Although it's not as outstanding as their debut LP a few years back it's high quality pop nevertheless. Better than the vacant efforts of *America* and the sterility of *The Starland Vocal Band*, et al.

Talking Heads '77. Sire Records.

This group has been to college and maybe even read too many books but they form a unique rock band with a lot to say, and they say it well. This is Ivy League Rock 'n Roll, not Punk.

The group consists of ex *Modern Lover*,

Jerry Harrison, on keyboards, *Tina Weymouth*, bassist and spouse of drummer, *Chris Frantz*, and *David Byrne*, vocalist, guitarist and writer.

Byrne has a unique lyric vision and a fey but desperate style of singing that catches the ear immediately.

TH combines catchy Disco-Pop hooks, off-the-wall lyrics and a special sound that captures the head, heart and feet all at once. A friend of mine in *Littlerock*, whose musical opines I trust, wrote me saying he was drinking *Ezra Brooks Gold Label*, listening to *Talking Heads* at 2:30 a.m., and dancing all alone while proclaiming Rock was alive and living on the new LP.

I bought it and it's good anytime of day or nite, with or without *Ezra Brooks*. Best cuts: *Uh, Oh Love Comes to Town*, *Don't worry about the Government* and *Psycho Killer*. *Talking Heads* is perhaps the most interesting group to emerge from the seventies.

Cityboy/Young Men Gone West. Mercury.

A very prolific band; this is their second LP in a year. And while it's not a format album like their earlier *Dinner at the Ritz*, it's infinitely more enjoyable.

Cityboy has a diversity of musical styles

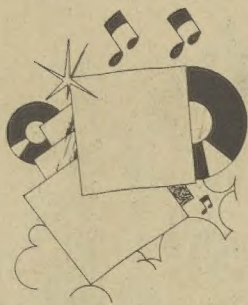
built around the cool, clear vocals of *Lol Mason* and *Steve Broughton*. They write beautiful melodies and interesting lyrics wrapped around tasty guitar riffs.

The group has an instantly recognizable sound that combines the best of Hard Rock and Pop. Some of the best cuts are *One After Two* which reminds me a bit of *Nilsson's - One, Millionaire*, and the *Steely Danish' Runaround*. A very exciting group indeed.

Boz Scaggs/Down Two Then Left. CBS.

After the highly successful *Silk Degrees*, *Boz* is all dressed up but has no place to go. So, after seeing *The Beegees'* career take off again with *Saturday Night Fever* he decides to cash in his chips and venture further into *Disco-City*, only to become 'the white *Barry White*'.

The two tracks having any life in them are: *Gimme The Goods*, which while sounding like a trite *Steely Dannish*, has some very good lyrics and nice horn interplay; 1993 romps with a *Georgia* likeness but gets too cute with some spacey gibberish. These two alone can't save the LP. In fact, the best things about it are the ice carvings....and they're gonna melt. So long, *Boz*.



Record Reviews

Bette Midler/Broken Blossom. Atlantic.

This is Bette's fourth LP and her most cohesive effort yet. Most of the material flows well together and except for the false hard-rock posturing she attempts with *Red* and *Empty Red Blues*, a song best left to the bluesier Ms. Raitt, every song is rightly chosen.

The vocal duet with Tom Waits on his *I Never Talk to Strangers* is simply great stuff. The old chestnut, *La Vie en Rose* is a perfectly rendered slow dance tune, and *Make Yourself Comfortable*, the old fifties song, sets the mood of the LP. I just wish she would have included the song she and Dustin Hoffman and performed together on her Christmas special. Best Bette so far.

Elvis Costello/My Aim Is True. CBS.

If not the album of the year then certainly the most exciting debut in an already important year for Rock.

Elvis Costello doesn't look like your average beautiful rock star. He's an ugly duckling with short, thatched hair and Buddy Holly glasses; the kid

down the block whose mom made him study when the rest of the neighborhood was playing.

He could be you or me on this classic piece of Rock 'n Roll Vinyl. His musical influences are fifties and early sixties rock. His thin, nasal vocal style leans towards *Graham Parker*.

Although more Rock 'n Roll than Motown, with a dash of *Nick Lowe* with the old *Brinsley Schwartz* band. This LP is deftly produced by *Lowe* who also produces *Parker*.

Originally released on *Stiff* records, CBS heard *Costello* and decided to see if he could reach a larger audience.

Listening to *Elvis Costello* is like discovering Rock 'n Roll for the first time! "I won't get any older, now the angels wanna wear my red shoes!", he sings in *Red Shoes*, and the child-like imagery of never growing up is what Rock is all about.

Mystery Dance is a brilliant first experience with sex metaphor that has fifties classic written all over it. *I'm Not Angry* has *Elvis'* romantic vulnerability combined with raw rage and a bitter guitar riff which displays the neurotic urgency that runs through the whole LP.

Closely tied to *Angry* and *Alison* a bittersweet ballad about the duality of an old lover and the

complex inner feelings of a man dealing with the problem. *Less Than Zero*, the British hit single, is about Neo-Nazi *Oswald Mosely* having his own TV show on the BBC and a few other things that make "everything seem less than zero."

All songs are beautiful linkups of melody and lyrics that you can dance to and listen to. Along with *Lennon*, *Dylan*, *Davies*, *Townshend* and *Newman*, *Elvis Costello* emerges as one of the most original and creative minds in Rock 'n Roll. Buy this album and catch the *Ratio Sweetheart* single on the *Hits Greatest Stiffs* import LP.

RICK DANKO • ARTISTA

All *Band* members, *Clapton*, *Ron Wood*, *Doug Sahm* and other lesser Rock names fill the LP with good solid mature music. There's nothing weak about the album so I'll just point to some of my favorite parts: The whole of *Java Blues* with its line "Down in Bolivia the people are insane. They want as much for coffee as they do for cocaine"; the *Doug Sahm* feel of *Sip The Wine*; the beautiful chorus on *Smalltown Talk*; *Ron Wood's* and *Blondie Chaplin's* solo work on *What A Town* and *Brainwash*, respectively; finally, *Once Upon A Time*, the LP's closer. It'll hold you 'til the next *Band* album.

Record Reviews

(Continued)

Iggy Pop/Lust For Life. RCA.

Iggy's back from the edge with his offering of the third coming LP, and while his new stuff is less daring or dangerous than anything he ever tried to do with *The Stooges* it will probably bring him the success he deserves.

Much like Randy Newman's *Little Criminals*

LP, this isn't the Iggy his old fans knew. The title track is driven by Sandy Nelson-like drumming and is the Ig's reform song. *Some Wierd Sin* offers his best lyrics on the album combined with Bowie's pulsating music, while being pushed along by the tight ensemble work of the *Sales Bros.* - *Tonight* has a curious *Young Americans* feel to it and co-

uld even be an AM hit. *Passenger*, with its loping *Doors* sound, captures passivity and reminds you that Iggy was always the one to replace Jim Morrison.

The perverse celebration of *Success* with its lines, "Success, success, I can't help myself", speak of the final wall he can't help hitting with Bowie directing the traffic.

Dirk Hamilton: A Man Out Of His Time

by Ron Young

Dirk Hamilton is the type of singer/songwriter who would have been popular five years ago--a thinking man's songwriter.

Now, with the new wave groups making themselves heard and felt, and Dinosaurs like *Led Zep* thrashing about Hamilton is indeed out of his era. But, like a breeze from another direction he's quite refreshing.

Hamilton has a knack for writing strong melodies with ear-catching hooks and challenging lyrics. He combines the roots of folk, rock and jazz to create exciting new songs in a style that can only be compared with *Van Morrison*. His first LP (released in '76), *You Can Sing on the Left or Bark on the Right*, was unjustly criticized for drawing too much from *Morrison's* style.

Hamilton doesn't deny the influence and only asks the listener to catch the lyrics. Lyrically he is more opaque than *Morrison*, but musically he's more interesting although at this point he doesn't have song-

writing down as pat as *Van* does.

His first effort for ABC was a celebration of life and is a delight. His latest LP, *Alias I* ('77) is a darker work.

At times he sounds like *Morrison*, a younger *Dylan* and *Steely Dan's Donald Fagan*. This takes nothing from the man, however, as he's still got a special sound and could become a vital songwriter.

The images that come through most often in his songs are bleak pictures of life and stories of confused and alienated people.

But, the strongest message that emerges is one of hope and belief in the strength of the human spirit.

"Nothin' or nobody can tell you what it is about,

The secret of the bloomin's inside out,

So hide behind you dogma, curl up like a cat,

The growlin' of the demons is underneath your hat."

'Grow a Rose', copyright 1976, Rabbit Songs (BMI).

Rant and Rave

by Monte Martinez

It sure will be nice when our local radio stations (local?) start programming our local area musicians recorded music. Talent, which is a form of self expression, comes from within, literally, from within one's environmental influences. Radio stations are a major factor in a bands musical styles. The more musicians hear what other bands in their area are laying down the more versatile their sound becomes. The Krayolas, Balcones Fault, Augie Meyers, Flaco Jimenez, Buck Board Boggie Boys, Pudash are only a few. You are being deprived of this music and it's not even your choice.

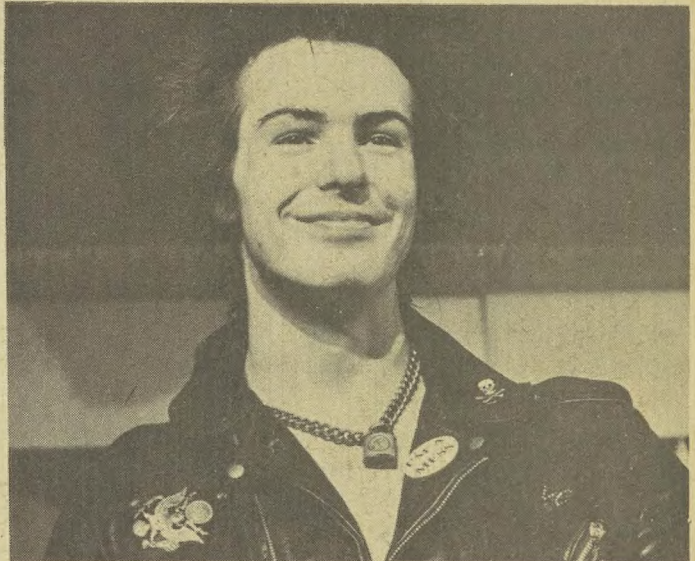
With your obvious show of approval, bands such as Heyoka, the Krayolas, Ultra,

Turning Point will continue to perform their exciting live shows here. This kind of encouragement heightens their opportunities to record.

What bands are you listening to, that we should have an ear tuned in on? Drop us a line, turn us on. Kandi is such a band that we heard of through the music grapevine. A heavy metal power trio soon to be heard. The Mickey Free Band was heard nice and clear recently with appreciation to Wind Entertainment for supplying quality equipment on short notice and financial understanding. This kind of communication among listeners, musicians and all in between will keep our music scene alive and well.



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